未来世紀
ブラジル

A Film Directed By Terry Gilliam

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Brazil

Produced by Arnon Milchan
Distributed by 20th Century Fox Films

This year's Los Angeles Film Critics Awards
Best Picture Award Winner
Director Award Winner
Screenplay Award Winner

Selected as one of Time magazine's top ten.

British Academy Awards
Winner of the Best Special Effects Award and the Best Art Direction Award.

20th CENTURY FOX™

INTRODUCTION

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With the rapid development of electronic science, the problems of informatization and human control have already begun and are major challenges of tomorrow that will determine the fate of humanity. This film is a masterpiece of hard science fiction set in the near future information society, in which a young salaryman, while seeking freedom, becomes entangled in the mechanisms of the authorities because he knows too much about the conspiracy of a huge intelligence agency, is branded a criminal and eliminated, and faces a terrifying world.

The dynamic and progressively shocking imagery, sharp satire, and social commentary, approaching the level of masterpieces like Chaplin's "Modern Times" and Fritz Lang's "Metropolis," have created a sensation. Black humor, chilling horror, dreams and fantasies intersect with reality through surrealist techniques, creating a bold and awe-inspiring visual experience. Here lies the ultimate visual shock that contemporary avant-garde art has achieved with a combative intensity.

It has already won Best Picture, Best Original Screenplay, and Best Director at the Los Angeles Film Critics Awards, and has been nominated for Best Original Screenplay and Best Art Direction at the Academy Awards, and has also been selected as one of Time magazine's top ten films.

Director Terry Gilliam was a regular writer for the popular British TV series "Monty Python," and later ventured into directing with "Jabberwocky" and "Bandit Q," astonishing the world with his genius visual sense.

The screenplay is an original work co-written by Gilliam with playwright Tom Stoppard and actor/writer Charles McKeown, with cinematography by Roger Pratt. The surprising art direction is by Norman Garwood, and the magnificent sets, which accounted for the majority of the $20 million production budget, have become a hot topic. The special effects were handled by George Gibbs, the master of "Indiana Jones and the Temple of Doom," "Conan the Barbarian," and "Flash Gordon."

The music was composed by Michael Kamen, and the famous Latin music song "Brazil," which was a huge hit in the 1930s and became Xavier Cugat's signature song, was used to great effect, and the film's title was taken from this song.

Producer Arnon Milchan is a young producer in his 30s who has attracted attention as an ambitious up-and-coming producer with his work on "The King of Comedy," "Once Upon a Time in America," and the upcoming sci-fi blockbuster "Legend," which will be distributed by 20th Century Fox.

Jonathan Pryce, who plays the protagonist Sam, is a British actor known for his role in "Breaking Glass," which also brought him to Japan. The terrorist disguised as a pipe repairman who appears and disappears before him is played by superstar Robert De Niro, a two-time Academy Award winner for his roles in "The Godfather Part II" and "Raging Bull."

The beautiful, angelic woman Sam dreams of and the tomboyish Jill, a truck driver who is wrongly accused, are both played by Kim Greist, a rising American actress who made her debut in the film "C.H.U.D.," and this is her second film.

Other cast members include Ian Holm, the acclaimed actor from "Runners of Fire," "Greystoke," and "Bandit Q," as Sam's superior, and Michael Palin, the screenwriter and actor of the "Monty Python" series and star of "Bandit Q," as Jack, Sam's friend and colleague who ultimately betrays him.

Sam's mother, Ida, who is obsessed with plastic surgery, is played by Catherine Helmond, known for her roles in "Hindenburg," "Family Plot," and "Bandit Q."

Other supporting actors include Bob Hoskins from "Pink Floyd/The Wall" and "The Cotton Club," Ian Richardson from "Man of La Mancha," and Peter Vaughn from "Bandit Q" and "The French Lieutenant's Woman," among other British character actors.

Filming took place at Lee International Studios in London, with locations including a flour mill in London's Docklands, London Power Station in the south, an oil refinery in Kent, Mentmore, the former Rothschild estate in Buckinghamshire, and the Palais d'Abrakins estate in the suburbs of Paris.

The film boasts unique and entertaining visuals, such as Japanese samurai appearing in dream sequences and slaves wearing Otafuku masks. However, it also offers spectacular action sequences, including thrilling car chases, dazzling building explosions, fantastical scenes of the earth tearing apart like a volcano with buildings flying through the air, and gunfights between terrorists. It's an exciting and action-packed entertainment film. (1985 film / Dolby Stereo / Color / 2 hours 23 minutes)

In a near-future country, all individual privacy is managed by government computers, and the Ministry of Information wields immense power, controlling the people. Meanwhile, dissidents resort to acts of terrorism, and bomb scares by unseen terrorists are commonplace.

On Christmas Day, a minor accident occurred in a corner of the Ministry of Information. An official swatted a fly that had wandered into his workspace, but the fly's corpse fell into a computer, changing the word "TUTTLE" that he had typed to "BUTTLE." This small mistake was the beginning of the whole incident.

Suddenly, officials from the Information Deprivation Bureau burst into the home of shoemaker Buttle, who lived downtown, and arrested him. Buttle had no recollection of the incident, and for good reason: the same mistake had led to him being mistaken for the terrorist plumber Tuttle. Ignoring the bewildered Buttle family, the officials handed Mrs. Buttle a bill for the interrogation costs and left. The whole thing was witnessed by Jill, a young truck driver who lived upstairs. Jill learned from a Central Services man who came to repair the ceiling that the arrest was based on a mistake.

The Ministry of Information, with its ominous message that "truth brings freedom, the Ministry of Information is on the side of freedom," is where Sam Lowry works as a salaried employee in its records department. While his subordinates often slack off to watch old movies, he is the only capable man whom his boss, Kurtzmann, relies on as his right-hand man, but he is fed up with the mechanized work. On Christmas morning, Sam dreams of being a winged knight, soaring freely through the sky. A beautiful young woman, like an angel, veiled in a thin cloth, calls out to him. Sam flies off to save her—and then he wakes up. Kurtzmann, exhausted by trouble, has woken him up with a phone call.

As Sam arrived at work, he briefly felt as if he saw a vision of the woman he'd met in his dreams at the station's entrance. It was Jill, who had come to file a complaint about a wrongful arrest. Jill, having been passed around from counter to counter due to bureaucratic procedures, became angry, smashed a surveillance robot, and stormed out.

Kurtzmann's trouble stemmed from the mistaken identity of Tuttle and Buttle. Sam quickly solved the problem by typing on his keyboard. Kurtzmann then informed Sam of his promotion to the Information Deprivation Bureau. Sam's mother, Ida, had pulled some strings. Ida's deceased husband was an old friend of Undersecretary of Information Helpmann, and she used that connection. However, Sam had no interest in that position.

Sam visited Ida, who was undergoing cosmetic surgery, to try and refuse the promotion, but Ida wouldn't listen. Sam's friend Jack was on the fast track at the Bureau of Deprivation. Sam could get promoted even further. Still trying to convince his mother, Sam accompanied her to a fancy restaurant. Sitting with them were Ida's friend, Mrs. Terrain, who was also obsessed with cosmetic surgery, and her daughter, Shirley. Mrs. Terrain was bandaged, apparently due to complications from her rejuvenation surgery. The two women went to different doctors and were rivals with each other. Shirley, who had a dental bridge despite her age, could only say, "Salt? Pepper?" It seemed the two women were trying to get Shirley and Sam together. The menus were distributed. Sam ordered a steak, but the waiter stubbornly refused, insisting that orders had to be placed by number. And then, all the food that was brought out was the same round shape, just different colors! Suddenly, a bomb exploded. But the meal continued as if nothing had happened...

Sam was having another dream. He was about to fly to the girl when suddenly a building erupted from the ground, surrounding her! When he woke up, the heating system was broken. He called Central Services, but all he got was a recorded message saying they were short-staffed. Just when Sam was in a desperate situation, Tuttle, an unlicensed pipe repairman, appeared out of nowhere! He was the man the authorities were after as a terrorist. As Tuttle was about to start the repairs, two repairmen from Central Services arrived, but when he asked if they had the "27-B" documents, they turned pale and left. After finishing the repairs, Tuttle disappeared into the darkness using a rope he had stretched across the building!

Kurtzmann's troubles continued. He had overcharged for Buttle's interrogation fees. Sam was forced to deliver the check to Mrs. Buttle. The dilapidated state of the Buttle house shocked Sam, but even more so, he was shocked by what he saw of Jill there.

Sam, having learned the name of the woman from his dream who sped away in a truck—Jill Layton—tried to retrieve the data on his computer. However, Jill's information was classified by the Information Deprivation Bureau. Moreover, Kurtzmann had thwarted Sam's promotion to the Bureau. On his way home, Sam had a continuation of his dream. From between the buildings, a creepy, mumps-faced masked face, face, face—crawled out before him as he searched for his woman. Among them was Mrs. Buttle.

When he returned to his room, the repairmen from before had trashed it. They had come for revenge, this time with

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official documents. In the room littered with wires and ducts, Sam drifted off to sleep once again. A samurai warrior stood in his way. The warrior's face, which he finally defeated, was—Sam himself!!

A singing message girl announced a party celebrating Ida's successful surgery, so Sam headed to his mother's house. He was planning to ask Helpmann for a promotion to the Deprivation Bureau in order to learn more about Jill.

Helpmann readily agreed to Sam's request, and Sam began working at the Deprivation Bureau. Given a cramped, cell-like office, Sam asked Lime, who was in the next room, to retrieve information about Jill. While waiting, he had a dream. As he tried to follow his woman, who was imprisoned in a cage in the sky, the ground rose up in the shape of a person and pulled at his feet. The face was Kurtzmann's. After obtaining information on Jill, Sam went to see 412-L, the head of the interrogation. 412-L, who was on a hospital-like floor, turned out to be Jack. Jack told him that the authorities were after Jill as a witness to Buttle's wrongful arrest. They had planned to arrest Jill as a terrorist to cover up their mistake. Sam convinced Jack to leave Jill's case to him, then grabbed Jill's file and rushed out. Then, Jill is seen at the front door. As usual, she's being passed around from one person to another at the counter. Sam narrowly rescues Jill, who is surrounded by security officers, by using the power of the badge on the clothes he borrowed from Jack to trick them, and takes her outside. However, the wind blows Jill's files away, and while Sam is gathering them, Jill starts the truck. Sam jumps in in a panic. But Jill doesn't understand what's happening to her and only tries to shake him off. Nevertheless, Sam clings to the outside of the car, repeating "I love you" and "Trust me," and Jill gradually begins to open up to him.

Jill picked up a small package at the ironworks and headed back to town. Sam mistook the package for a bomb. Along the way, they encountered a police checkpoint. They forced their way through, shaking off the pursuing police car and escaping. They tried to blend into the crowd at a department store. There, they unexpectedly ran into Mrs. Terrain and Shirley. Mrs. Terrain's complications were getting worse.

At that moment, an explosion occurred! People fell!

The package from Jill? No, the package contained a bribe for an official. Before Sam could even catch his breath, the police arrived and arrested him. Fortunately or unfortunately, Sam was released, but Jack uttered an ominous remark. It seemed the higher-ups intended to turn this mistake into a major incident. When he returned home, the two repairmen had come again, messed up the temperature control, and frozen the entire room. When he protested, they said they had been ordered to vacate the premises for repairs. They were determined to get revenge. Then, Tuttle appeared again, adjusted the duct from outside, and left the room covered in shit before leaving. Just as Sam felt a little relieved, he saw Jill's image.

Sam hid with Jill in his mother's house while she was hospitalized. On a whim, he returned to the office, sneaked into Helpmann's room, and entered "dead" into Jill's database. Jill was safe now. Returning home relieved, Sam was confronted by the girl of his dreams—it was Jill wearing a wig. Sam had finally become one with his beloved woman…

But the next morning, the two were arrested by the security department. Sam, with a sack over his head, was interrogated. Damaging the single-seater car and writing the chief's check for Mrs. Buttle were all listed as charges against Sam. Helpmann visited him in his cell and told him that Jill had been executed. Sam was devastated.

The day of Sam's execution had arrived. Jack, wearing an Okame mask, was in charge of executing Sam, who was tied to a chair in the center of a giant dome. At that moment, Tuttle and his men stormed in from the ceiling and rescued Sam. Sam and Tuttle blew up the Bureau of Deprivation building and escaped. However, Tuttle was engulfed in a cloud of paper and vanished without a trace. Sam continued to flee and arrived at a church where Ida's funeral was taking place. Ida, having successfully rejuvenated herself, was giving her old body a grand burial. The face of his mother, who turned around with a youthful appearance, was Jill! Surrounded by security officers, Sam impulsively overturned the coffin, and a mass of flesh resembling filth spilled out. Sam continued to flee! He was inside a moving trailer, with Jill smiling in the driver's seat! The trailer, carrying Jill and Sam, drove off into the beautiful green countryside...

It was a dream Sam had, after being rendered incapacitated by surgery. He could hear the familiar song "Brazil" playing in his ears.

——Brazil, where hearts were
entertained in June
We stood beneath an amber moon
And softly murmured "Someday soon"
We kissed and clung together then
Tomorrow was another day
The morning found me miles away
With still a million things to say
Now, as twilight dims the skies above
Recalling thrills of our love
There's still one thing I'm certain of
Return, I will, to old Brazil

INFORMATION THE KEY
PROSPERITY
THE MOUTH
MAKE YOU FAIL
UTOPIA
AIRWAYS

TERRY GILLIAM

Director/Screenplay

Gilliam, who caused a huge sensation with his scathing satire and critique of civilization, depicting a near-future controlled society, has once again made the world recognize this genius for his rich imagination and the gradual novelty of his dazzlingly shocking imagery.

Gilliam was born on November 22, 1940, in Minneapolis.

He attended high school in the San Fernando Valley and later went to Occidental College in Pasadena. He admired th cartoons in the New York pulp magazines published by Harvey Kurtzman, and in his final year of college, he sent in his own work. He received a reply that they liked it, which made him decide to go to New York. He packed his bags and left to meet Kurtzman. At that time, the New York City scene was full of famous cartoonists whom he had admired since childhood.

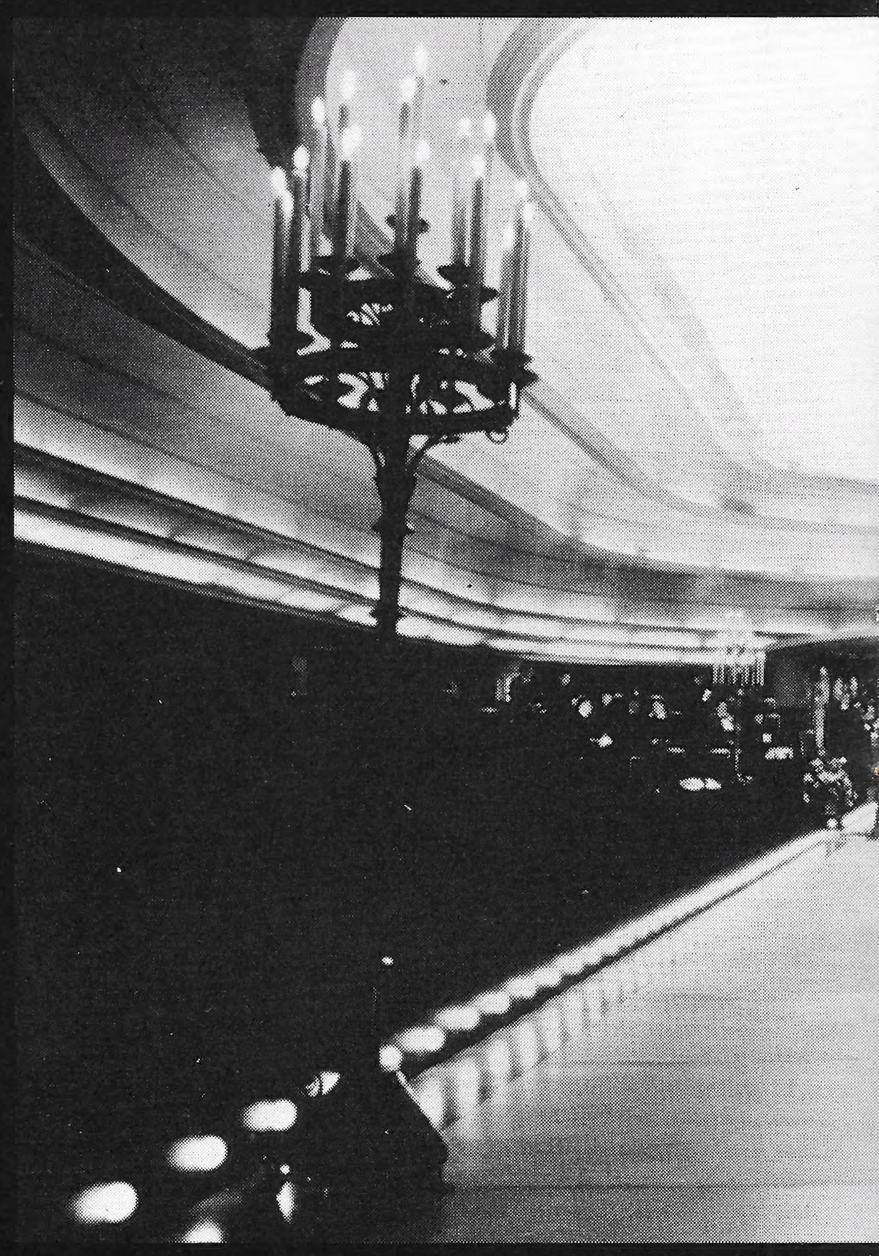
Kurtuman was looking for an editorial assistant for the magazine, and Gilliam got the job. He continued to live in New York for the next three years, attending film seminars at City College in the evenings.

After that, Gilliam grew tired of New York and decided to go to Europe. He traveled around Italy, Germany, and France, occasionally contributing to Esquire.

However, it was in Britain that his career truly blossomed with the launch of "Monty Python's Flying Circus."

Gilliam's films with Python include "Monty Python's And Now...," "Monty Python's Holy Grail," "Monty Python's Life of Brian," and "The Meaning of Life" (Gilliam directed the second unit), all of which were box office hits.

While "Jabberwocky" was his first solo film, it was undoubtedly "Bandit Q" that truly brought him fame as a filmmaker.



ARNON MILCHAN

Producer

This young Israeli producer, in his 30s, has only been in show business for six years, but he has consistently produced mega-budget films with budgets of around $30 million. His productions are characterized by their meticulous sets and impressive art direction. His art direction for 1930s New York in "Once Upon a Time in America" and the incredible art direction and special effects for the supernatural world in the upcoming $35 million film "Legend," distributed by 20th Century Fox, have both garnered significant acclaim.

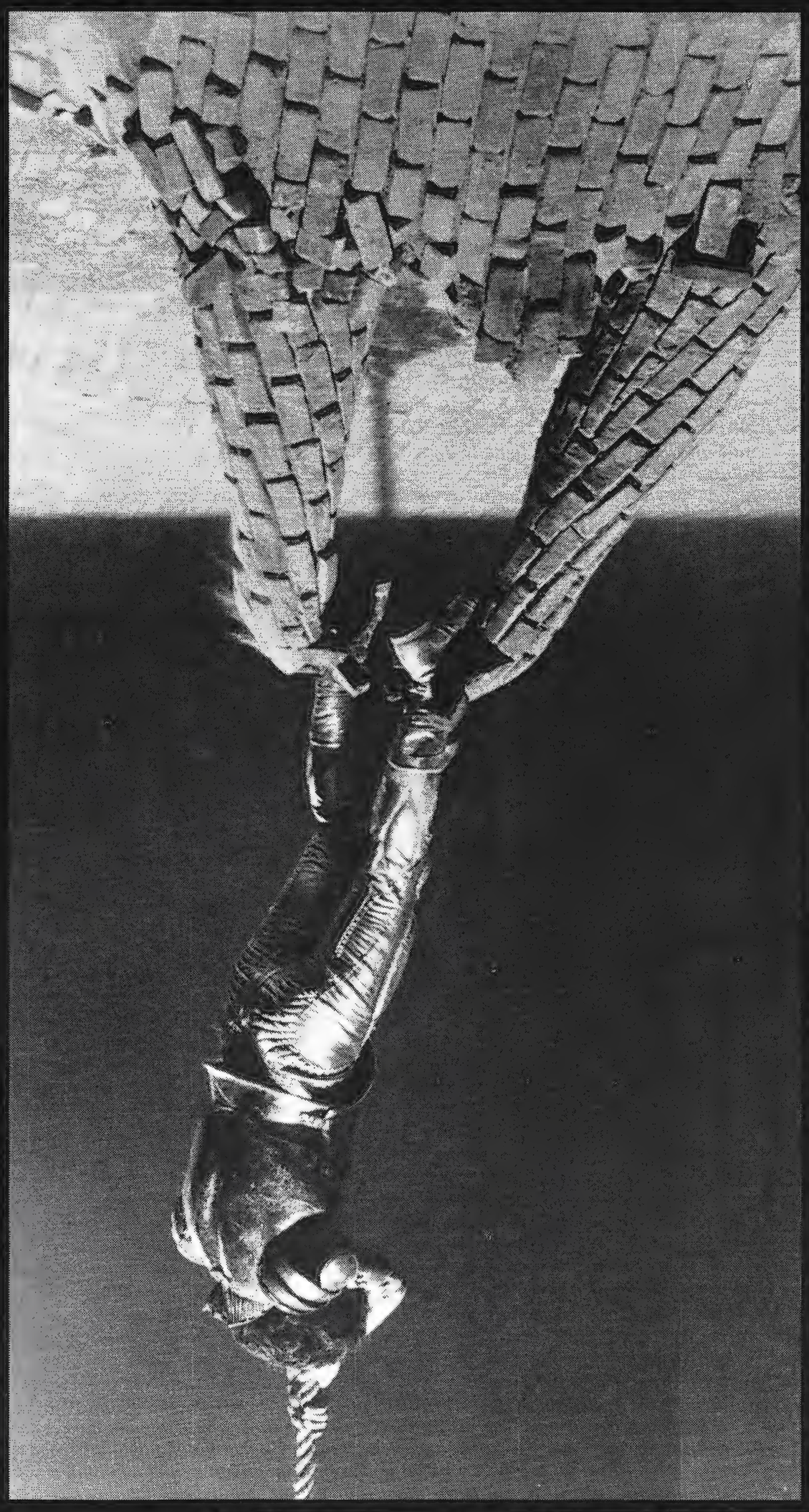
The special effects and futuristic city sets in "Future Century Brazil" are also wonderfully rich and impressive, a testament to Milchan's lavish spending.

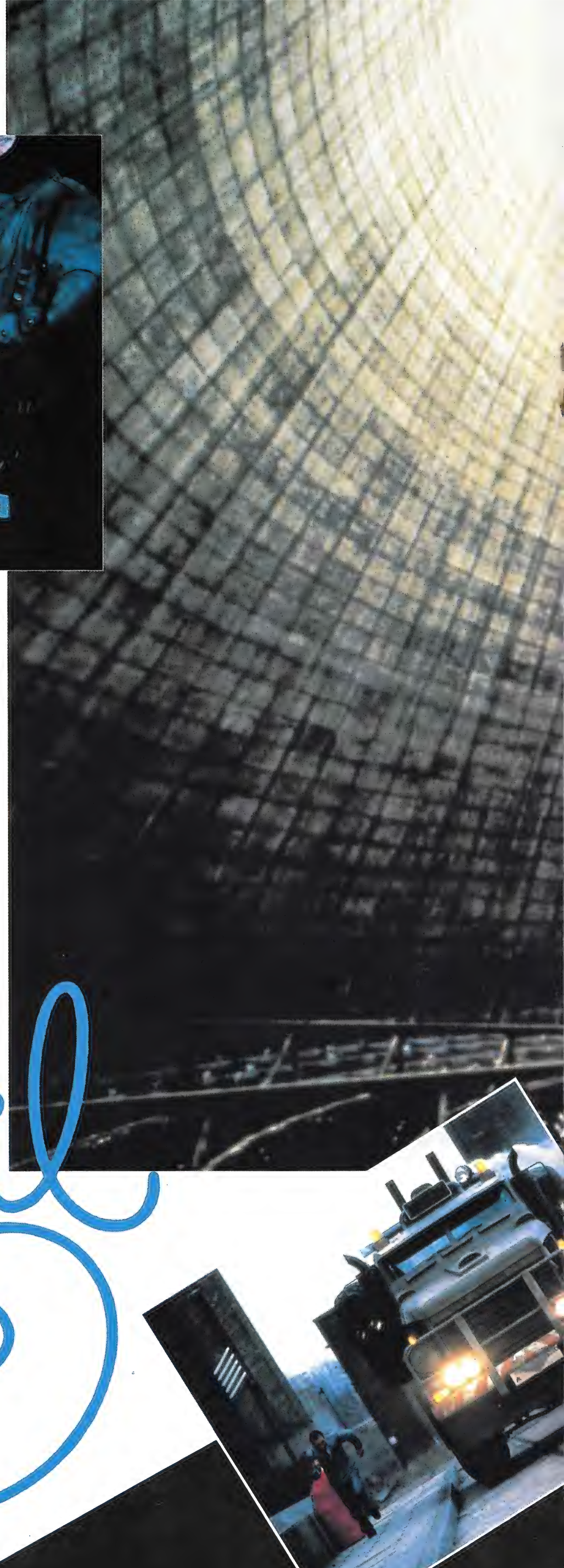
After amassing a fortune in Israel's chemical industry, he ventured into show business. He worked as a financial guarantor and producer for the television miniseries "Masada," and made his feature film debut with the British film "The Medusa Touch."

Since then, he has produced 14 films and 4 stage productions, including Martin Scorsese's "The King of Comedy," and the French films "L'Imprecateur," "Stripper," and "Black Joy."

In terms of stage productions, he is best known for "Amadeus," starring Roman Polanski, which was performed in Paris.

Among the works currently in preparation is Terry Gilliam's next film, "The Improbable Adventures of Baron Munchausen I and II."





Brazil

CAST

Performer Profiles

Jonathan Pryce (Sam)

Jonathan, who brilliantly portrays Sam Lowry—a man yearning for freedom but eventually becoming trapped within the mechanisms and control system of a massive intelligence agency and ultimately reduced to a shell of his former self through castration—with dark humor, is a well-known and popular figure in his home country, having appeared on British television shows such as "Roger Doesn't Live Here Anymore."

Born and raised in Holywell, North Wales, England, he initially aspired to be a painter in high school, but a minor role in a student play led him to change his mind and pursue acting. He studied acting at the Royal Academy of Dramatic Art and achieved success in the play "Comedians," which was later staged on Broadway under the direction of Mike Nichols, for which Jonathan won a Tony Award for his leading role. He further solidified his position as a stage actor with a successful performance in "Hamlet."

His films include "The Ploughman's Lunch," "Something Wicked This Way Comes," and "Two Weeks in Winter." In Japan, he was introduced to the public through "Breaking Glass," and his performance won the London Evening Standard Award for Best Newcomer.

Robert De Niro (Tuttle)

The coolness of Superman appearing in a vision to save the protagonist Sam from danger, while playing Tuttle, a terrorist disguised as a plumber, is simply amazing.

Born on August 17, 1943, in the Lower East Side of New York, he studied acting under Stella Adler, Lee Strasberg, and others, and after appearing on Off-Broadway stages, made his film debut in Brian De Palma's "Greetings." He has also appeared in films such as "The Wedding Party," "Hi! Mom," "Bloody Gangster Mama" (TV broadcast), and "The Survivor."

In 1974, he first collaborated with director Martin Scorsese on "Mean Streets," winning the New York Film Critics Award for Best Actor. He then formed a legendary partnership with Scorsese on "Taxi Driver," "New York, New York," "Raging Bull" (for which he won the Academy Award for Best Actor), and "The King of Comedy," solidifying his status as a superstar.

Other films for which he won the Academy Award for Best Supporting Actor include "The Godfather Part II," "The Last Tycoon," "1900," "The Deer Hunter," "Confessions," "Once Upon a Time in America," and "Falling in Love," making him a superstar with some of the greatest acting abilities of our time.

Leading contemporary directors have applied to appear in his latest film, "The Mission," directed by Roland Joffé of "The Killing Fields" fame.

He's known for his dedication to his roles, and he made headlines for gaining 20 kilograms for his role in "Raging Bull." His preparation for his upcoming role in "Future Century Brazil" is also remarkable.

Kim Greist (Jill)

Kim, who plays two roles—the beautiful, long-haired blonde woman with a veil that the protagonist Sam dreams of, and Jill, a tough truck driver—is an American born in Stamford, Connecticut in 1960.

At the age of 17, she went to New York to study art, and spent three years in Switzerland, England, and Germany. After returning to New York, she continued her art studies while developing an interest in acting, and studied acting with Freddie Careman, Kay Michael Patton, and Wynn Handman, among others.

Her studies while working as a waitress were recognized, and she made her debut in the film "C.H.U.D.," playing opposite John Heard. "Future Century Brazil" was her second film, and just before being cast in this role, she had played a Russian attempting to defect in the Off-Broadway play "Second Prize - Two Months in Leningrad."

Filming for "Future Century Brazil" took six months, during which time she stayed in London and, on her way back to her apartment from the studio, swam 50 lengths in a pool every day to maintain her physical condition.

Michael Palin (Jack)

He plays Jack, a friend of the protagonist Sam, who ultimately betrays him.

Born on May 5, 1943, in Sheffield, Yorkshire, he was naturally good at making people laugh and aspired to become an actor from a young age. He won an acting award at a drama festival during high school. He studied at Oxford and Brasenose College, and it was during this time that he began writing improvisational comedy sketches in collaboration with Robert Hewison.

After graduating from Oxford University, he met his idol Terry Jones and teamed up with him on the documentary "The Love Show," which was well-received. He was then invited by David Frost to write scripts for the television show "The Frost Report," and he also wrote a script for Marty Feldman, winning awards such as the Jeunesse Award at the Munich Television Festival. He also became popular as a host of television pop shows and began appearing on television as an actor.

In 1969, he teamed up with Eric Idle, Terry Gilliam, and Graham Chapman to create the first series of "Monty Python's Flying Circus."

This series developed into feature films such as "Monty Python's And Now," "Monty Python's Holy Grail," and "Monty Python's Life of Brian," in which he co-wrote the scripts and also appeared. He also appeared on the popular American television show "Saturday Night Live."

He starred in Gilliam's "Jabberwocky" and "Bandit Q" (he also wrote the screenplay). In 1982, he produced, wrote, and starred in "The Missionary."

As a screenwriter, he also wrote "The Meaning of Life," and has contributed to publications such as "Esquire" and "The New York Times," demonstrating his multifaceted talents.

Katherine Helmond (Sam's Mother)

She plays Ida, Sam's mother who is obsessed with plastic surgery, and is a character actress who infuses the entire film with dark humor. She is a popular comedienne from the American television series "Soap," for which she won four Emmy Awards and a Golden Globe Award.

Born in Galveston, Texas, she was a Broadway stage actress and won the Los Angeles Theatre Critics' Award in 1972.

Her film credits include "Family Plot" and "Hindenburg." She also appeared in Terry Gilliam's "Bandit Q." In 1983, she became the first female director to also direct "Bankrupt."

On television, she has appeared in the miniseries "Pearl," as well as shows such as "The Jane Pittman Biography," "The Six Million Dollar Man," and "The Bionic Woman."

Ian Holm (Kurtzmann)

Holm, who plays Sam's superior Kurtzmann, is one of Britain's greatest character actors. Born on September 12, 1931, in Goodmays, Ilford, Essex, he graduated from the Royal Academy of Dramatic Art in London. A member of the Royal Shakespeare Theatre, he established his reputation in numerous Shakespearean plays, including "Othello."

In 1967, he appeared on the New York stage in "Coming Home" and won the Tony Award for Best Actor. He made numerous television appearances, with his most famous work being "Holocaust."

His film credits include "The Fixer," "Nikolai and Alexandra," "Queen Mary: A Life of Love and Sorrow," "War and Adventure," "Juggernaut," "Jesus of Nazareth," "Alien," and "Runners of Fire," "Greystoke," and "Bandit Q," for which he received an Academy Award nomination for Best Supporting Actor.

Bob Hoskins (Plumber Spoor)

He plays Spoor, a government pipe repairman. He is a popular star in the UK, known for the hit television comedy series "Thick as Thieves."

He entered the world of acting at the age of 25 and gained recognition for his roles in plays such as "Veterans," co-starring with John Gielgud.

His film credits include "Royal Flash." He was invited to appear in American films such as "Pink Floyd/The Wall" and "The Cotton Club," but in both roles he played a manager.

Other titles include "Inserts," "Flickers," "Pennies From Heaven," "Zulu Dawn" and "The Long Good Friday."

Terry Gilliam Says,

This is a Brightly Presented Nightmare Movie

"I had this image in my mind of someone sitting on a bare beach blackened with coal dust, and a romantic song playing on the radio, escaping reality, telling me that somewhere beyond the conveyor belts and ugly iron towers, there must be a wonderful world full of greenery. This story developed from that image, but it ended up being something completely different."

That attitude is still present in this film. I'd even say that it's the main focus. Everyone suddenly realizes they're laughing, and then they suddenly realize, "Wait a minute, this isn't funny, it's terrifying." There's a popular phrase in France called "reminiscing about the future," which is a way of looking at the future through the past, revealing another aspect of the present.

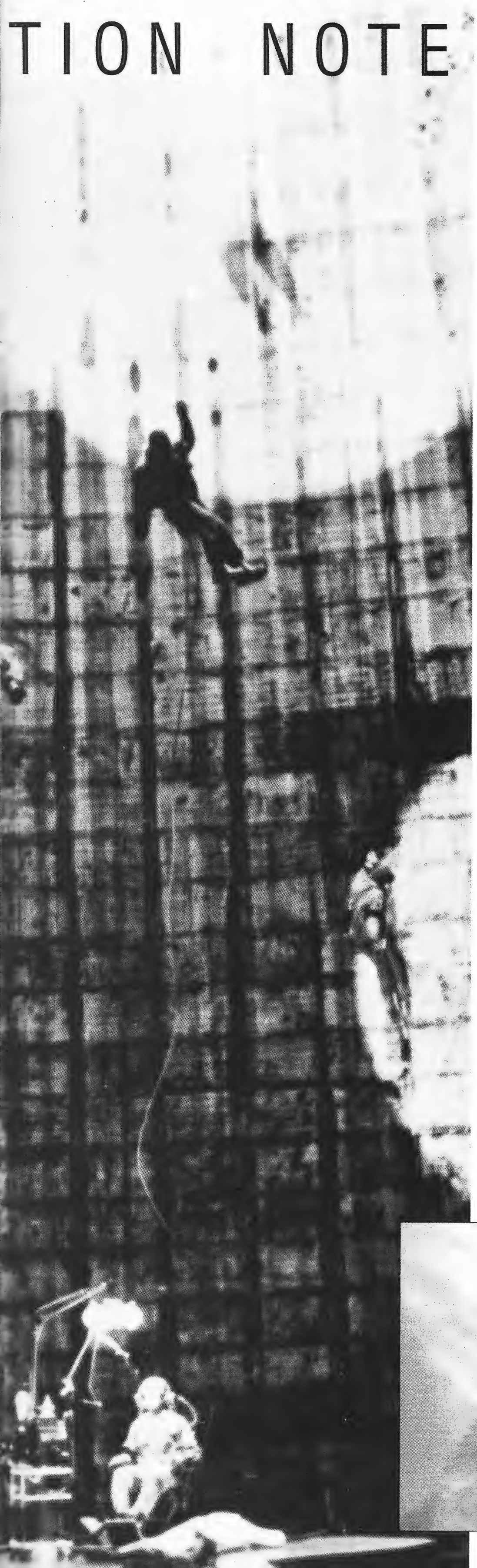
This is a hilarious movie, or rather, a cheerful nightmare, depicting a young, unsuccessful man and the woman who falls in love with him as they find themselves in a situation completely beyond their control. Our goal was to make a movie that would entertain people.

Filming took place in an abandoned flour mill in London's Docklands, but the 15-story building, a remnant of industrial architecture reminiscent of 1930s docks, was transformed by the filmmakers to look like a 1960s housing estate—now an eyesore due to its overcrowding and poor maintenance.

It's laughable that this was called "paradise on earth," but they refurbished the upper floors of this building and turned it into an office facility representing the information bureau of the bureaucratic society depicted by Gilliam, and the effect of this was both amusing and, at the same time, not funny at all.

Nearly a hundred extras are called in, young men in similar dull gray suits, frantically sorting documents and files amidst video consoles, telex machines, and air tubes for document transfer. Despite the imposing equipment, the work appears monotonous and inefficient, yet it undeniably determines the life and death of unsuspecting citizens. One excellent computer could render everyone unemployed. But here again lies Gilliam's perspective on the future. As if time travel had occurred, as if something had gone mad, the process of renewal is never completed. On the contrary, it becomes completely counterproductive. It's absurd, yet at the same time, poignant.

"If it's expressing anything sublime, I don't think so, but it's that humans will persevere even in the face of adversity," Gilliam says. "Even if architecture is depressing, humans are not. So this isn't a somber story of depersonalization or dehumanization. No matter what happens, humans will desperately cling to their individuality. They will somehow manage. Not everyone is wandering around with a gloomy face."



Jonathan Pryce Says,

Sam is a Dangerous Person Because He is Passive

"Sam is a victim of the new society. He's neither a terrorist nor an outsider; he's part of the establishment. He feels safe as long as he doesn't stand out. He's a lovable character, but at the same time, his passivity makes him dangerous. It's not until much later that he realizes he's a victim of the society he works in—after he falls in love with an anti-establishment figure."

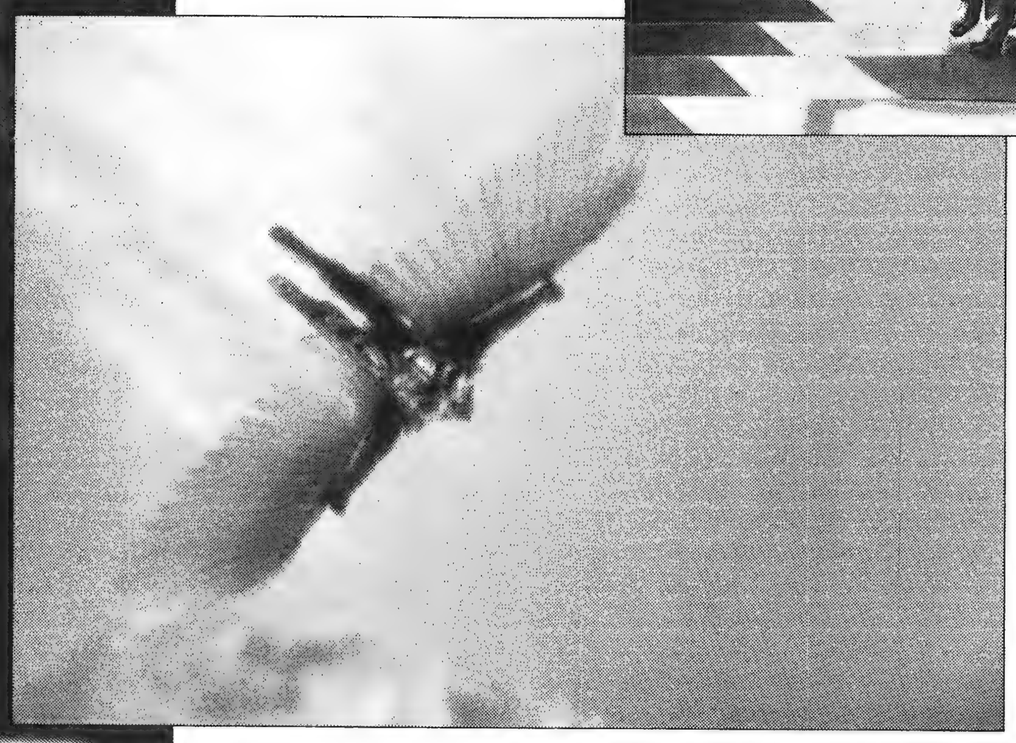
When asked whether the terrifying society depicted in movies will actually come to pass, he, having recently spent several days in the BBC newsroom, said he felt firsthand how much the way a story is edited can influence the thoughts of millions of people, and believes that this is already happening.

Kim Greist Says,

Meeting Sam Was a Shock to Jill as Well

"One day, Jill suddenly confronts the corruption within the organization head-on. Even when the corruption creeps into her living room and she has no choice but to act accordingly, she doesn't try to find out why... The world depicted here is quite Soviet in nature. The recurring theme is "we are all in this together." People are trapped like prisoners being monitored for any suspicious activity. The walls are invisible, but that's precisely what makes it so suffocating. They are like workhorses, unable to see the whole picture. However, the truth can always be found not by actively seeking it, but by chance, even by people like Sam and Jill..."

Sam was a government agent. He was a complete member of the establishment. He didn't know what his own dreams were. That changed after he met Jill. What Sam's dream was for was gentle femininity. But that was nothing like the real thing and Jill the truck driver. Even though they looked exactly alike. It was a shock for him, but it was also a shock for her when Jill finally opened up to him.



Arihiro

The Strangely Fascinating Nature

There is a term called Walter Mittyish (or Mittyesque). In the film "The Secret Life of Walter Mitty" (1947), starring Danny Kaye, the term originated from James Thurber's short story "The Secret Life of Walter Mitty," which served as the basis for the movie. The protagonist, Walter Mitty, indulges in fantasies and portrays himself as a hero, and people like that are called Walter Mittyish.

Sam Lowry, the protagonist of "Future Century Brazil," is exactly that kind of man. In his daydreams, the melody of the love song "Brazil" plays, and he flies through the air like Superman. He searches for his lover, and flies for her. When villains stand in his way, he bravely takes them on.

"Brazil" is a samba-style song that originated in Brazil around 1939 and became a huge hit in the United States around 1940. It is said to have been used in Disney films such as "Travel to Latin America" (1943), "Brazil" (1944), and "Jam Session" (1944, not released in Japan), but even though I don't remember seeing those films, I feel a sense of nostalgia for this song, probably because it has become a standard number as a love song.

The reason Sam daydreams is easy to understand, even without Freud's insights: reality is boring. This reality is a controlled, totalitarian society where all personal information is registered and controlled by some entity. Sam, born to a deceased minister and a mother obsessed with cosmetic surgery, works for the Information and Records Bureau. He has no interest in career advancement and lives a dark, nihilistic, and unremarkable life.

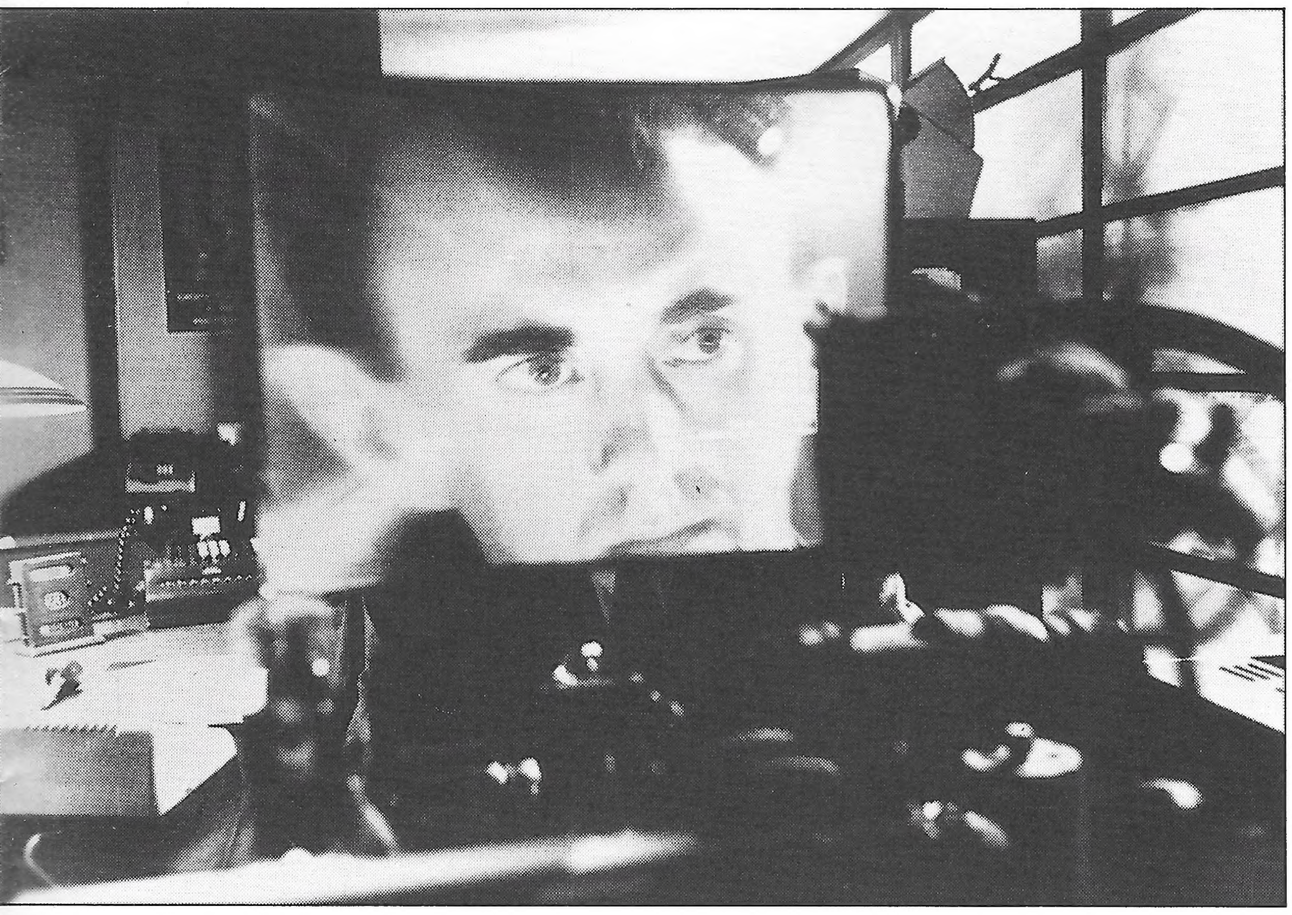
The intelligence agency's office is at the far end, with the chief's room at the back, and the staff working just before it. Their clothes are like those of sewer rats, and the whole room is grayish. They work listlessly, accessing text and images on computer terminals that look like flimsy monitors mounted on top of old typewriters. When the chief, who is a blatant bureaucrat, isn't looking, they enjoy themselves by displaying movies on the monitor.

The future society depicted here is not the bright, orderly, rosy world we see on TV shows. It's a gloomy, chaotic, gray future where people are either apathetic or terrified. One might call it a fin-de-siècle vision.

It reminds me a little of George Orwell's "1984," which was made into a film two years ago. Some might also be reminded of François Truffaut's "Fahrenheit 451" (1966), based on Ray Bradbury's novel and depicting a future society where all books are burned. Or perhaps Jean-Luc Godard's "Alphaville" (1965), set in a nebula city where thought structures are standardized, or even Fritz Lang's 1927 silent film "Metropolis," which was revived two years ago with Giorgio Moroder's sound and color...

In these stories of tragic future societies in fully controlled totalitarian or dictatorial states, the protagonist either attempts to escape in search of freedom or confronts authority. In "Future Century Brazil," the protagonist, like Walter Mitty, escapes into a waking dream with his lover and a superhuman, only to be eventually pulled back into a real adventure.

Like Mitty, Sam becomes infatuated when the beautiful



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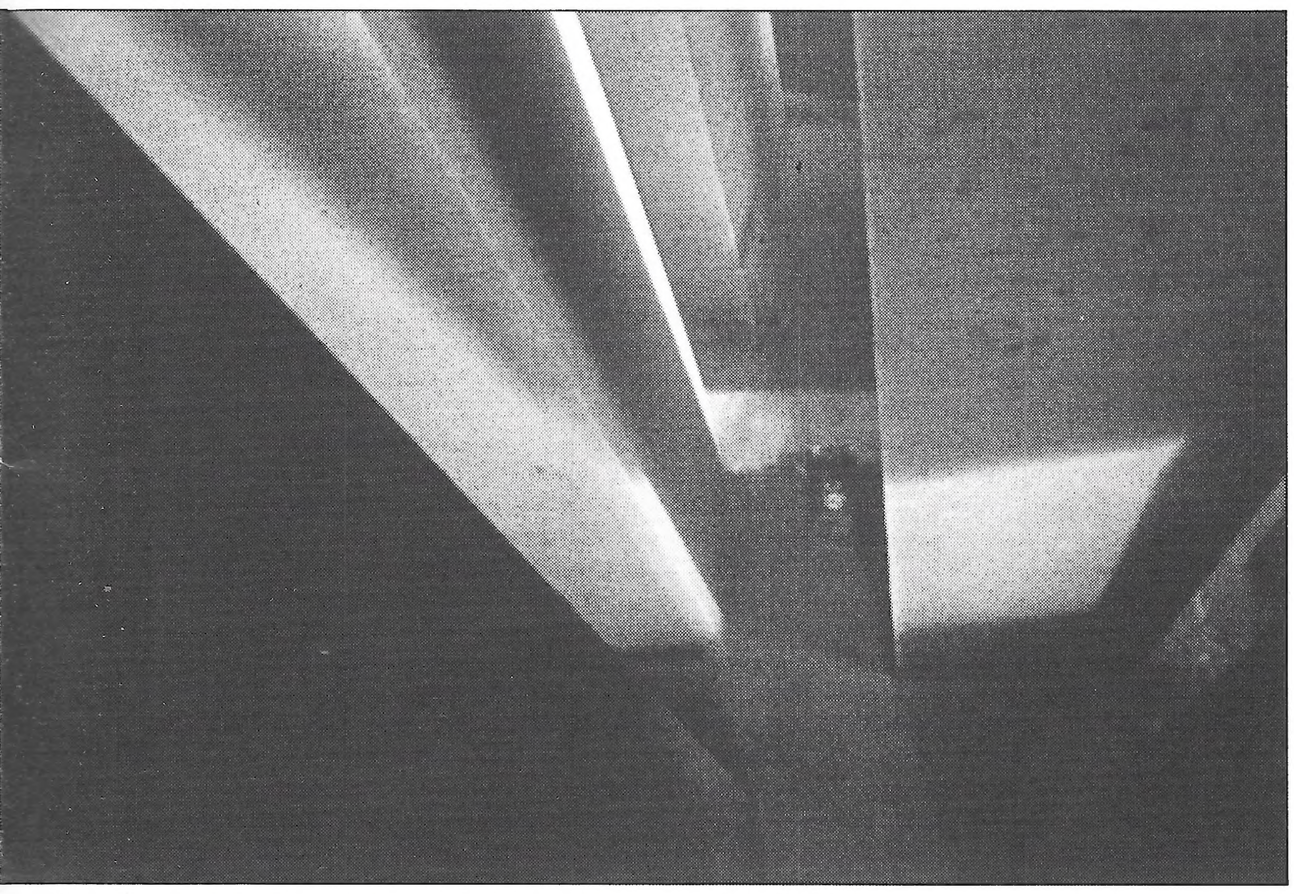


of "Future Century Brazil"

woman from his dreams appears in reality before him. This woman, Jill Layton, is a truck driver who is being targeted by the sheriff's patrol. The sheriff's patrol is pursuing Tuttle, an anti-establishment terrorist, but they mistakenly arrested an innocent man named Buttle who had a similar name, and Jill was a witness.

Robert De Niro seems to be having a blast playing Tuttle, who is like a ninja. In fact, he swiftly descends from the top of Sam's high-rise apartment building using a rope.

Inside the apartment building's walls run countless pipes that move like human organs, carrying out various functions of the building. However, Spoor, a repairman sent by the government, and his partner are suspicious of Sam, so they pull the pipes out of the walls and mess them up. Tuttle then connects the sewer pipes and smothers Spoor and his partner with feces and urine. Bob Hopkins, who played a gangster in "The Cotton Club," delivers a literally stinky performance.

The Bureau of Information Deprivation is particularly unsettling after Sam is forced to accept a promotion to save Jill and transfers to the Bureau. A pompous-looking guard stands on a raised platform in the entrance hall, but the rest of the place feels deserted. However, upon exiting the elevator on the designated floor, the director and his staff walk down the corridor far ahead. In the basement, some are forced to work like slaves. The film incorporates dark humor to convey the horror of this totalitarian, controlled society devoid of any sense of life.

After various adventures, Sam is captured and subjected to a deadly torture on the edge of a circular, arena-like building that floats in mid-air. However, Tuttle and his men appear and rescue Sam. What happens next is interesting, but the ending is dark and sad.

The director of this production is Terry Gilliam, of the British comedy group Monty Python. Gilliam himself is actually American, but his nationality is irrelevant at this point. "Monty Python and the Holy Grail," "Jabberwocky," "Life of Brian," "Bandit Q," and "Meaning of Life" are some of Gilliam's directorial works.

Monty Python films are sprinkled with quite intelligent jokes. Unfortunately, due to my lack of education, knowledge, and language skills, there are times when I can't fully appreciate them. I even end up feeling a little irritated. While Gilliam sometimes relies on superficial gags, in "Future Century Brazil" he has honed his comedic skills considerably, integrating laughter and horror, and I was also impressed by the director's talent for visually transforming everyday, real-world scenes into a futuristic city.

The fact that Gilliam commissioned Tom Stoppard and Charles McKeown to co-write the screenplay is a major source of power for this film. Stoppard is a leading contemporary British playwright known for works such as "Rosencrantz and Guildenstern Are Dead" and "Inspector Hound," but the former takes the form of a parody of "Hamlet," and the latter of a mystery, while simultaneously revealing an absurd horror beneath the surface of the humor—that is the brilliance and brilliance of this playwright.

スタッフ

監　　督……テリー・ギリアム
製　　作……アーノン・ミルチャン
脚　　本……テリー・ギリアム
　　トム・ストッパード
　　チャールズ・マッキオン
撮　　影……ロジャー・プラット
編　　集……ジュリアン・ドイル
音　　楽……マイケル・ケイメン
プロダクション・デザイン……ノーマン・ガーウッド
特殊効果監修……ジョージ・ギブス
模型効果監修……リチャード・コンウェイ
衣裳デザイン……ジェームズ・エイクスン
ヘア／メーキャップ・デザイナー……マギー・ウェストン
美　　術……ジョン・ベアード
　　キース・ペイン

キャスト

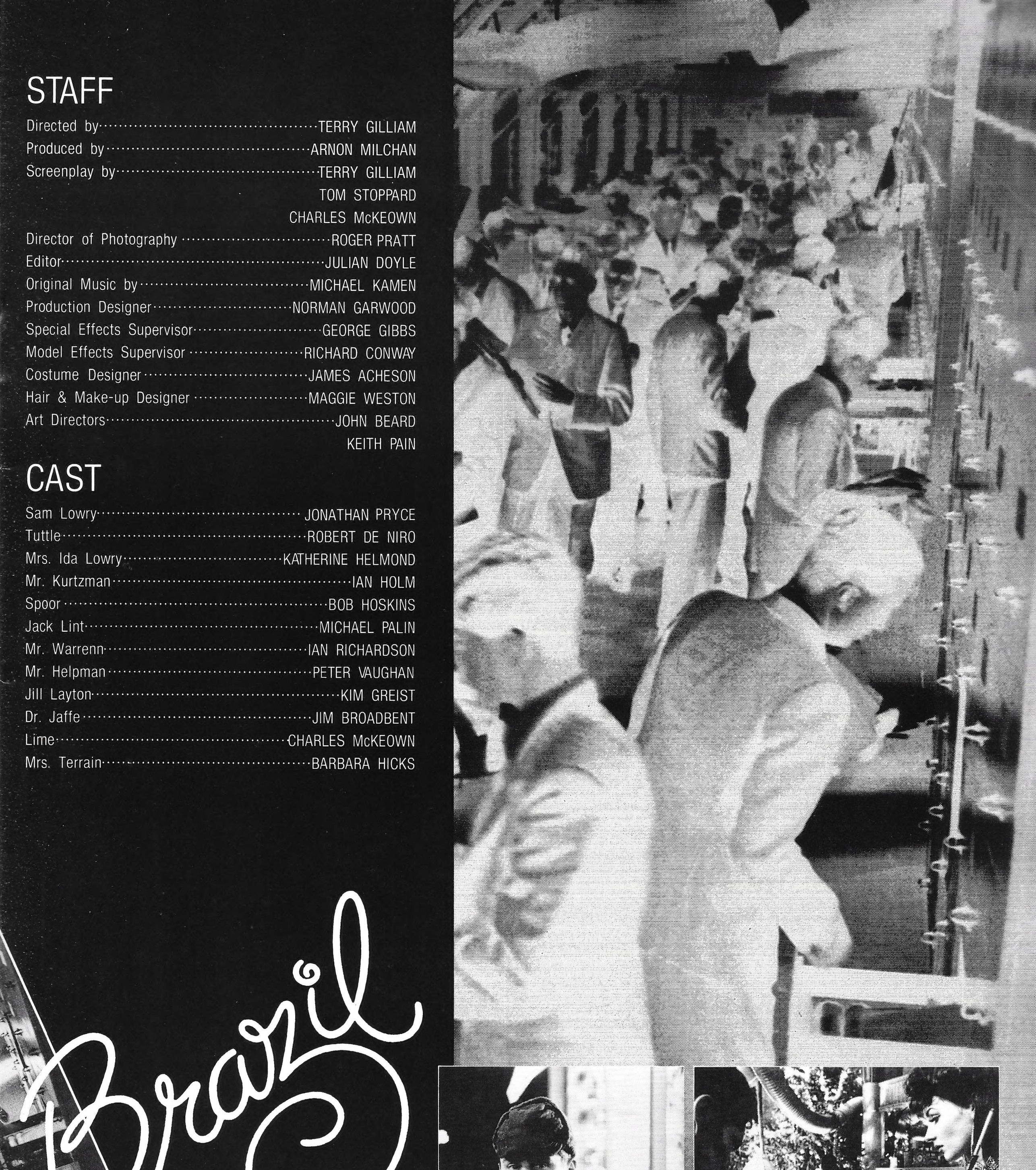
サム・ローリー……ジョナサン・プライス
タトル……ロバート・デ・ニーロ
アイダ・ローリー夫人……キャサリン・ヘルモンド
カーツマン氏……イアン・ホルム
スプーア……ボブ・ホスキンズ
ジャック・リント……マイケル・パリン
ウォーレン氏……イアン・リチャードソン
ヘルプマン氏……ピーター・ボーン
ジル・レイトン……キム・グライスト
ジャフィ医師……ジム・ブロードベント
ライム……チャールズ・マッキオン
テレン夫人……バーバラ・ヒックス

STAFF

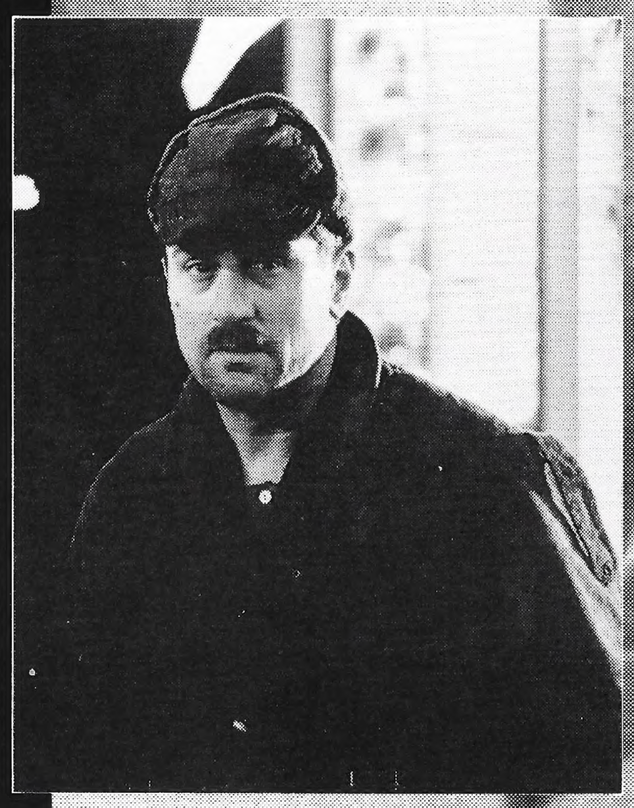
Directed by ..... TERRY GILLIAM
Produced by ..... ARNON MILCHAN
Screenplay by ..... TERRY GILLIAM
TOM STOPPARD
CHARLES McKEOWN
Director of Photography ..... ROGER PRATT
Editor ..... JULIAN DOYLE
Original Music by ..... MICHAEL KAMEN
Production Designer ..... NORMAN GARWOOD
Special Effects Supervisor ..... GEORGE GIBBS
Model Effects Supervisor ..... RICHARD CONWAY
Costume Designer ..... JAMES ACHESON
Hair & Make-up Designer ..... MAGGIE WESTON
Art Directors ..... JOHN BEARD
KEITH PAIN

CAST

Sam Lowry ..... JONATHAN PRYCE
Tuttle ..... ROBERT DE NIRO
Mrs. Ida Lowry ..... KATHERINE HELMOND
Mr. Kurtzman ..... IAN HOLM
Spoor ..... BOB HOSKINS
Jack Lint ..... MICHAEL PALIN
Mr. Warrenn ..... IAN RICHARDSON
Mr. Helpman ..... PETER VAUGHAN
Jill Layton ..... KIM GREIST
Dr. Jaffe ..... JIM BROADBENT
Lime ..... CHARLES McKEOWN
Mrs. Terrain ..... BARBARA HICKS



Brazil



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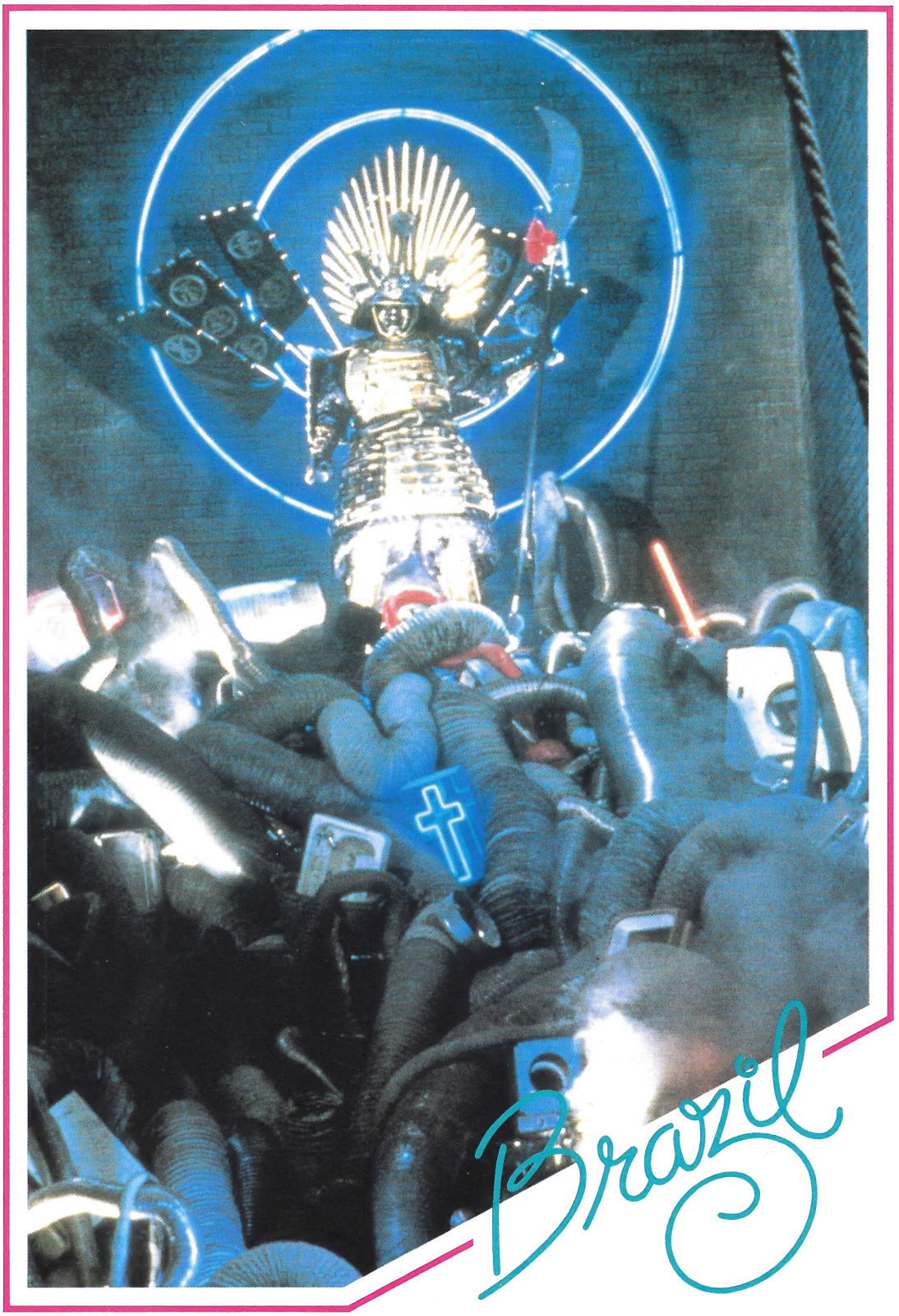
Brazil